EAREBOUND

USER MANUAL

(Revision EN-1.0.2)

CARECKON™

EARebound

USER MANUAL

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ABOUT THIS MANUAL

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Some screenshots in this manual may show the interface of 3rd party products that are not delivered with this eaReckon product.

In addition, screenshots included in this manual may differ from the actual product.

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Credits

Conception, Development & Artwork	**Philippe DECUYPER**
English manual correction and proofreading	**John Braner** [http://www.soundclick.com/johnbraner]

BETATESTERS

Far more than just a dream team of bug hunters... **THANK YOU SO MUCH !**

Kevin AFFLACK, John BRANER, Serge GORA, Jörg HARKENER, Brad HOLLAND, Joris HOLTACKERS, Dax LINIERE, Theodore MANDYLAS, Jerry MATEO, Dave MODISETTE, Dieter POLLATSCHEK, Marco SPIES.

ADDITIONAL THANKS

Marie MASSON and **Lucas DECUYPER** for their support and patience.

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Special thanks to **Mattias EKLUND, Rogue MARECHAL**, **Erik PHERSSON** and **Andreas SUNDGREN**.

Dax Liniere (Puzzle Factory) for his suggestions and expertise on some critical parts of this product.

THIRD PARTY TECHNOLOGY

- **VST** Plug-In Technology by **Steinberg Media** Technologies GmbH.

- Audio Unit version implemented using **Symbiosis** version 1.2
  Copyright (c) 2010 - **NuEdge Development / Magnus Lidström**. All rights reserved.
  Symbiosis is released under the "New Simplified BSD License".

- XML processing implemented using the **pugixml** library (http://pugixml.org).
  Copyright (c) 2006-2012 - **Arseny Kapoulkine**.
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Introduction

First of all, thank you for your interest in EARebound!

This plug-in has been originally thought to meet a specific need: quickly create rhythm lines from percussive sounds recorded in various environments (natural, urban, industrial...).

Recording these sounds, processing them through (carefully selected) effects in order to obtain multiple versions of them, loading and mapping them in a sampler, placing them in space, … takes a considerable amount of time and can be an obstacle to spontaneous creativity. In addition, even if we are satisfied with the results after hours of hard work, this rhythmic grail cannot be easily modified as we would like during live situations.

The idea behind EARebound was to create an effect featuring 15 delay lines and a workflow similar to the one provided by a good old drum machine. This tool had to offer 16 commutable and synchronized “steps”, with each of them being independently shaped and placed in space by a series of dedicated effects. A confidential prototype was then born in 2011, offering 15 delay lines, a saturation module, two filters, a chorus and a positioning tool. This prototype was enough to create rhythm lines from any kind of recorded sounds within a couple of minutes. It was already lots of fun and saved time!

Later, this pre-version was subject to some enhancements in order to get something presentable enough to be sent to the test team...

... and it turned out that not everyone shared my obsession for environmental percussive sounds (which some would consider as pathological)!

Soon, it became obvious that EARebound had the potential to evolve into a much more universal product. This evolution took about one year of additional development and test cycles.

Now, EARebound can be used as a 'simple' multi-effects unit, a multi-tap delay, a positioning tool in the context of surround or stereo mixes and, of course, as a combination of these.

EARebound provides a pretty intuitive way to create rhythm lines from almost any sound material, but it can also be used to improve or add some complexity to existing loops, sublimate guitar or synth parts and finally, subtly fill the space with small sonic elements that will enhance your tunes as rare spices on the best dishes.

Whatever your musical preferences, I hope that we will share this same pleasure and inspiration provided by EARebound.

Philippe DECUYPER

System requirements

PC:

Operating system :	Windows XP, Windows Vista or Windows 7, Windows 8 (32 or 64 bits)
Processor :	Intel Core2Duo (minimum)
RAM :	1 Gb (minimum)

Mac:

Operating system :	Mac OS X (10.5, 10.6, 10.7 or 10.8)
Processor :	Intel Core 2 Duo (minimum)
RAM :	1 Gb (minimum)

EARebound is a 32/64bit VST plug-in for Windows and a 32/64bit VST/Audio Unit plug-in for Mac.
A compatible host is required to load them.
Access to the Internet is required to authorize the software (if EARebound is installed on a computer that does not provide an access to internet, you can use another computer to get authorization codes).

Installation

EARebound is delivered as multiple setup applications.
Please double-click on the setup file that matches your system. Then you will be guided through the installation process.

The installation of a plug-in implies the acceptation of the End User License Agreement (EULA).

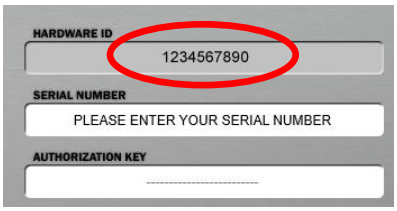
Demo version

Once installed, demo versions are ready to be used. This manual is related to the full version and some features described here are not available in the demo version.
Demo and Full version are different binary files. It's not possible to "transform" the Demo version to the Full version.
If you want to purchase the full version of EARebound, please go to www.eareckon.com. A link to the full version setup application will be made available after your purchase is validated.

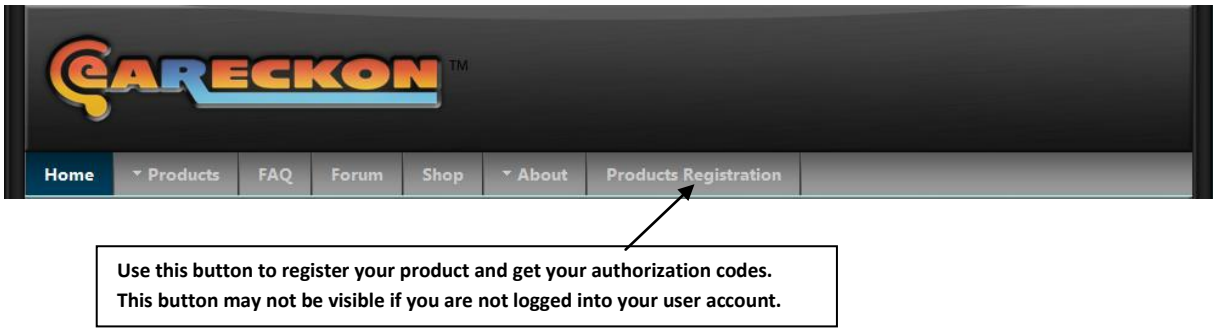
Full version

How to authorize the software by using codes

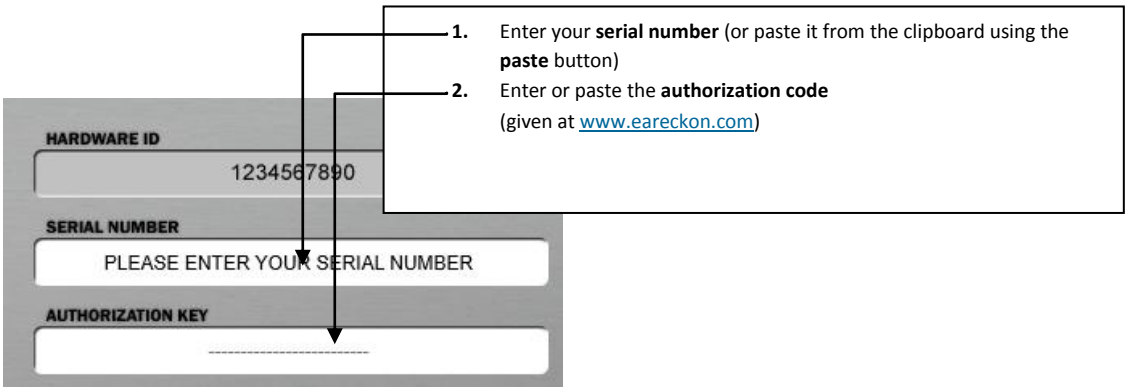
1. Before using an eaReckon plug-in, you need to register and authorize it. To do so please **load** the **plug-in** in your favorite host. The plug-in will display your **Hardware ID**.



2. Go to www.eareckon.com.
   Create and/or log into your **user account** to **register** your product and get your **Authorization Code** (your Hardware ID is required).
   Your **customer account** (used to purchase products from the online shop) and your **user account** (used to register and authorize your products) are different things.



3. Enter your **serial number** and **authorization code** in the plug-in.

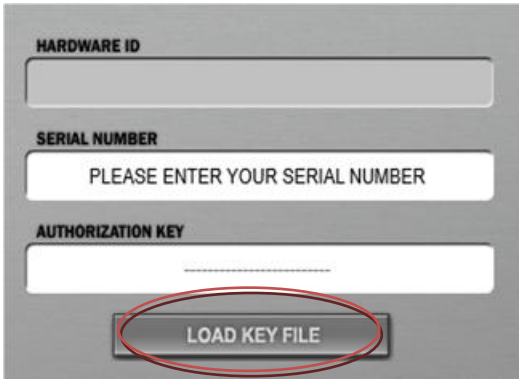

1. Enter your serial number (or paste it from the clipboard using the paste button)
2. Enter or paste the authorization code (given at www.eareckon.com)
HARDWARE ID
1234567890
SERIAL NUMBER
PLEASE ENTER YOUR SERIAL NUMBER
AUTHORIZATION KEY

How to authorize the software by using a Key File

Once your serial number registered in your eaReckon user account and as soon as your personal information has been (manually) checked by eaReckon, a Key File will be available in your « Products Registration » page at www.eareckon.com).

This file is an easy way to authorize the software on several computers without having to request a new authorization code. Validity of this key file is not time limited.
This file does not contain explicit personal data. However, eaReckon will have the possibility to identify the user who downloaded this "watermarked" file.
You are responsible for making sure this file does not get into illegal circulation.

To authorize the software by using a Key File, please press the « Load Key File » button and select your Key File (downloaded from your user account at www.eareckon.com).



Thank you for taking the time to install and authorize your product!

Quick Overview

EARebound offers different tools to sculpt an audio signal and/or place it in space.

Let's forget about the 16 delay lines for a while (even though these represent a major part of the plugin!), in order to focus on the following effects:

Effects Set

1. **Saturation**
   Different types of saturations and distortions are accessible from the interface, from the lightest to the most devastating ones.
   This effect will shape the original signal by generating additional harmonics and applying some filters.

2. **High-pass (low cut) and low-pass (high cut) filters**
   These filters attenuate the presence of low or high frequencies. The combination of both can be used as a customizable "band pass" filter.

   Tip:
   The combination of saturation and filter modules will help you to sculpt the incoming signal in order to obtain a distinct version of the original.
   For example, it is possible to get a high pitched sound from a rich enough kick drum which can then be used as a "shaker" in the context of a percussive line.

3. **Modulation**
   The modulation module's purpose is mainly to place the sound in space.
   Two types of modulation are available:
   - (Quad) Chorus: acts on pitch and can be used to make the signal "thicker" and/or distribute it in the stereo field.
   - (Quad) Tremolo: acts on volume and can be used to make the sound travel through the stereo field.
   More detailed information are available in this manual.

4. **Position**
   EARebound features 6 audio outputs (3 stereo pairs) : “Main”, “Aux”, “LFE”.
   In "Multi Chn" mode, the positioning pad can be used to adjust the amount of signal sent to both “Main” and “Aux” outputs (vertical axis) and the stereo panning applied to both these outputs (horizontal axis). This control can be useful in the context of a "surround" mix but doesn’t have to be. Indeed, we may just want to apply a third-party effect (a reverb or a 3D positioning tool, for example) to the “Aux” output in order to get some more custom results.

This brief description of EARebound’s featured effects highlights a deliberate choice to offer two categories of tools: **shaping** and **placement** tools.

These effects allow you to create **distinct versions of the original sound**. Each of them can then be used to create rhythmic lines thanks to the...

Fifteen Delay Lines + an extra Global Delay option

With EARebound synchronized to the host tempo, you won't have to worry about the time placement of the generated elements.

Each pad on the bottom panel corresponds to a delay line (except the first one which is dedicated to the “source”). By default, delay times are set so we get all 16th-notes (1/16) of a 4/4 bar. If you’ve already used a vintage rhythm box or a "step sequencer", these rectangular pads should look familiar to you.

It is also possible to apply a totally different delay time to each delay line (this will be described later in this manual).

The first fifteen delay lines (including their dedicated set of effects) are independent of each other and it is then possible to apply different effects/settings to each of them.

Finally, the global delay line can be used to create loops or very special effects from patterns built with the first fifteen delay lines.

Top Panel

Enable this switch to synchronize EARebound to the host tempo.

Regularly click this button to set the tempo.

Manual adjustment of the tempo.

« View » selector.

Panic Button

Should you experience uncontrollable audio mayhem, just press the Panic button to instantly and smoothly clean all delay lines.

Please note that once cleaned, delay lines will not be deactivated (in other words, the panic button will not change current settings.)
It is also advised to stop sending audio to EARebound before pressing the Panic button!

Presets Manager

Right-click on the white screen to access the presets menu.

Use the ▲▼ buttons to browse through the presets.

User Presets

- \+ Save current configuration as a preset which will appear in the "USER PRESETS" category of the menu.
- × Delete preset (only available when a user preset is selected).
- N Rename preset (only available when a user preset is selected).
- ↑ Move the selected preset up in the list (user presets only).
- ↓ Move the selected preset down in the list (user presets only).

Tip: In live situations, it is quite practical to have user presets related to a song correctly ordered so we can use the ▲▼ buttons to switch from one to the other.

Only one instance of EARebound (the "Master instance") is allowed to modify presets in order to avoid corrupting presets. By closing the interface of the "Master Instance", you will allow another instance of EARebound to modify presets.

Random

Should you need some instant inspiration, use the Random button to randomly configure the plug-in.
Please note that global settings (input level, send level, send FX mix, dry/wet mix, etc.) are not affected by this function.

Generating random settings without any control could create some weird effects. Hopefully, you can modify the behavior of the Random function by pressing the "random settings" button: .

By default, the randomizer will generate a 16th sequence of filtered and centered taps featuring some light saturation and a progressive stereo spread effect. These settings should work on most projects.
That said, some settings will probably work better on some specific sources. For example, the "8thD/8th" options of the "Delay Time" sub-menu may seriously give some bite to a straight 175 BPM DnB drums loop!

Bottom Panel

Press the "**EDIT**" button to view and adjust effects applied to the source (first button) or to a delay line.

Through a single click, you can isolate the input or a delay line (2 to 16) in order to adjust it with precision.
Note that this 'Solo' mode is automatically disabled when the "Mix View" is selected.

Enable or disable effects applied to the source.

Activate or deactivate delay lines with these rectangular buttons.

Mute or un-mute direct input signal.

Note: the input signal ("source") will always be sent to delay lines whatever the state of this switch.
To prevent it being sent to delay lines, please use the "Send Level" fader.

Activity indicators

These tiny LEDs indicate whether or not a signal is coming out of a specific delay line.

Please note that the two indicators dedicated to the source ("IN") are related to the processed input signal (once it has passed though saturation, filters and other FX modules) and not to the raw signal received by the plug-in.

Gray: Level < -50dB
Green: -50dB < Level < -3dB
Yellow: Level > -3dB

Global Delay Line

This delay line processes the combination of signals coming out of the fifteen other delay lines and the (processed) source signal. You can choose to include (IN+DL) or exclude (DL) the (processed) source signal from this global delay line.

Once a pattern is created with delay lines 2 to 16, this global delay can be used to make it loop. It can also be temporarily activated, to create very special effects.
As other delay lines, the global delay line can be processed by its own set of effects.

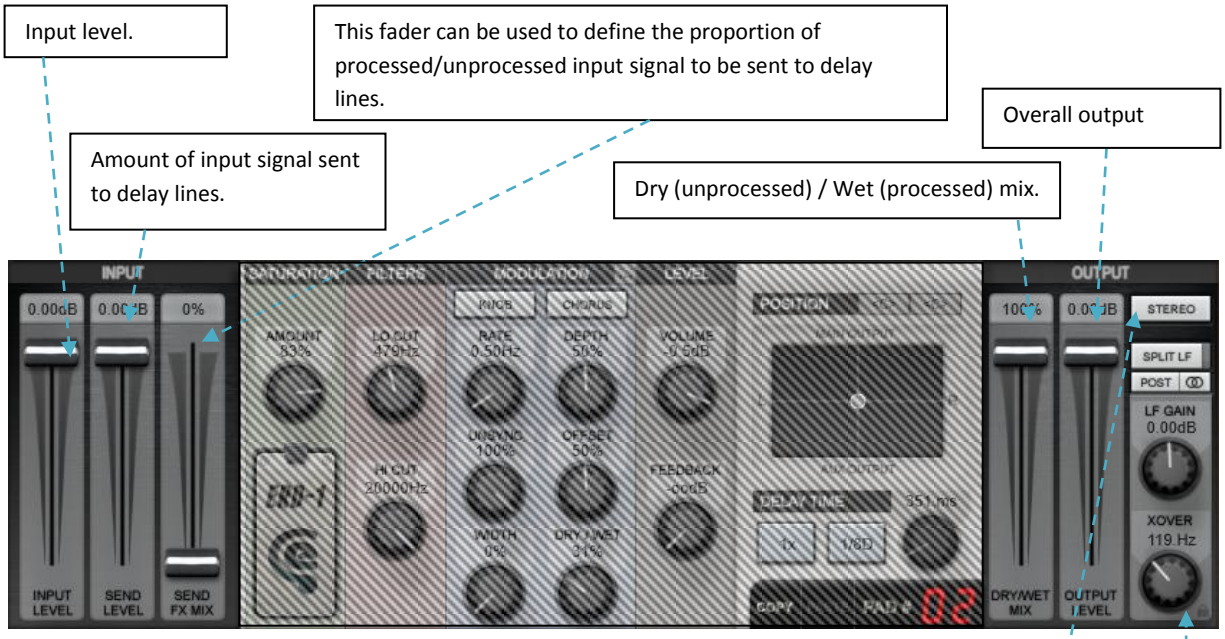
Please note that this special line will receive a stereo version of other delay lines (+ source). The Main/Aux "position" of these will be ignored by the global delay line.

Main View

A. Global Settings

Global settings are only accessible from the 'Classic View'. They have an overall impact on the plug-in (and not only on the source or a delay line in particular).

These parameters are mostly related to inputs and outputs of EARebound.



Output mode ***(1)***.

Low frequency settings ***(2)***.

(1) **Output mode**

EARebound has 3 pairs of outputs and features two output modes.

Stereo : in this mode, the “Aux” (and “LFE”) outputs are unused and the vertical position of the ‘position’ control is ignored.

Multi Channel : in this mode, the vertical position of the ‘position’ control can be used to adjust the level of the selected delay line (or source) sent to “Main” and “Aux” outputs.

More information about output modes is available on the next page.

(2) **Low frequency settings**

If "Split LF" is enabled, low frequencies (as defined by the "XOVER" parameter) are processed differently.

You can “monoize” LF by activating the switch.

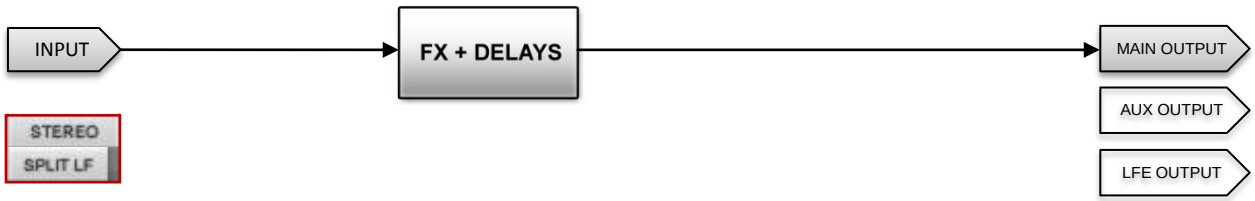
Finally, you can adjust the level of low frequencies by using the "LF GAIN" potentiometer.

Should you want to keep your LF settings untouched when browsing presets, please activate the switch.

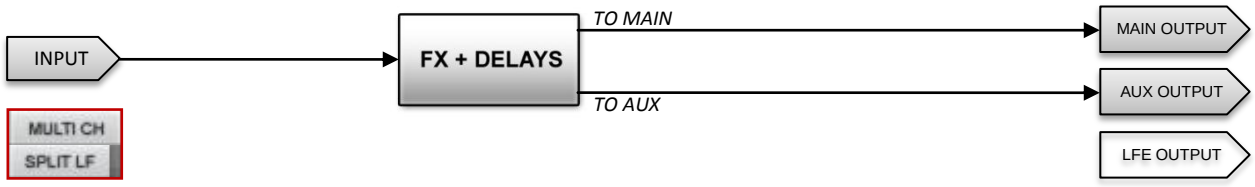
The “Pre/Post” option is described on the next page.

Depending on the state of “MultiCh/Stereo”, “SplitLF” and LF “Pre/Post” options, the routing of low frequencies can be very different and suit many situations.

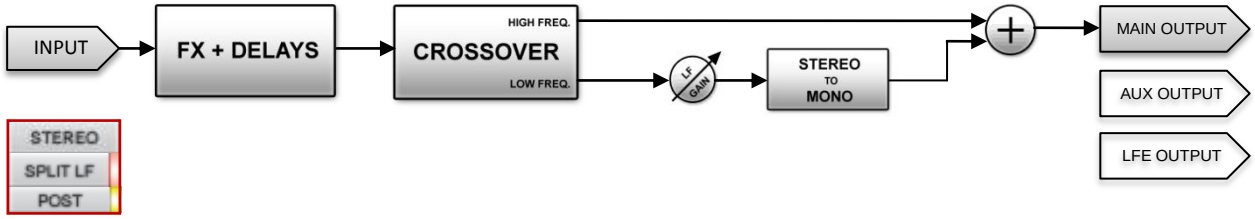
Basic stereo routing:



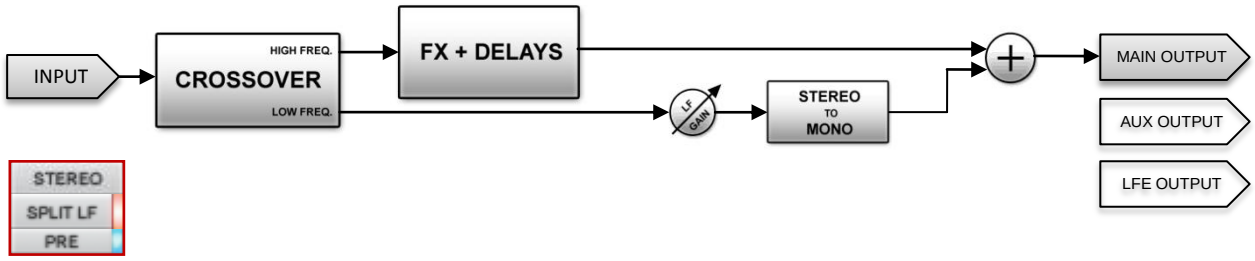
Basic multi-channel routing:



Stereo routing with adjustable LF – LF are processed by the source effects and delay lines:

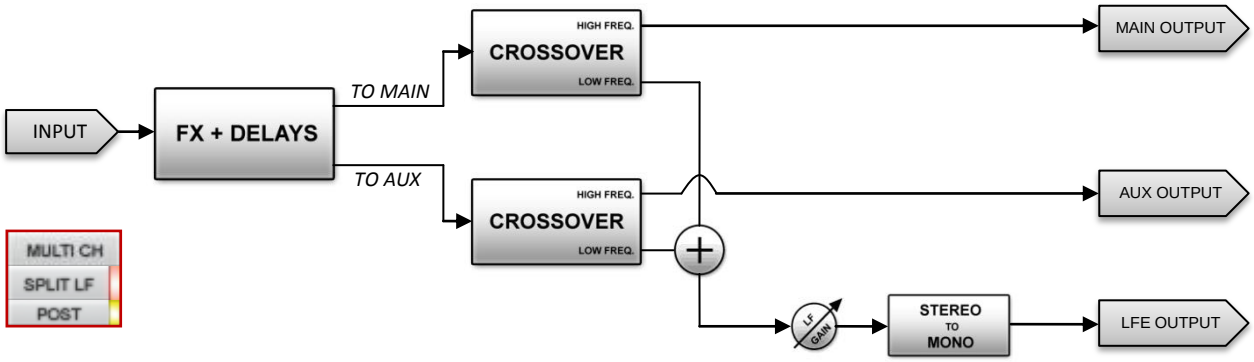


Stereo routing with adjustable LF - LF do not reach the source effects and delay lines:

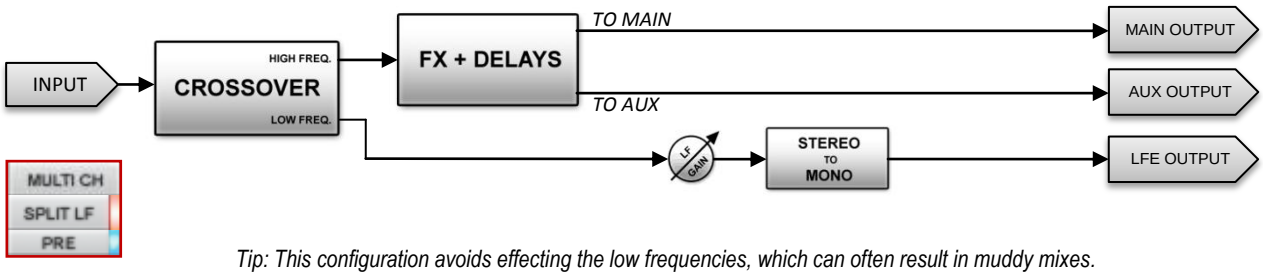


Tip: This configuration avoids effecting the low frequencies, which can often result in muddy mixes.

Multi-channel routing with adjustable LF – LF are processed by the source effects and delay lines:



Multi-channel routing with adjustable LF – LF do not reach the source effects and delay lines:



Tip: This configuration avoids effecting the low frequencies, which can often result in muddy mixes.

B. Individual Settings

These settings allow you to adjust the effects applied **to each delay line or the source itself**.

For example, adjusting the amount of saturation applied to the first delay line will not affect the saturation applied to the other ones.

To select the element to which changes will be applied, please click on the corresponding “EDIT” button (bottom panel).

1. Saturation

You can choose from **7 types of saturation / distortion.**

ERD-1 adds presence to the signal while giving it a vintage character. It has an obvious impact on mid frequencies while lowering the presence of high frequencies. ERD - 1 is particularly suitable for the creation of distinct elements in the context of a rhythm line.

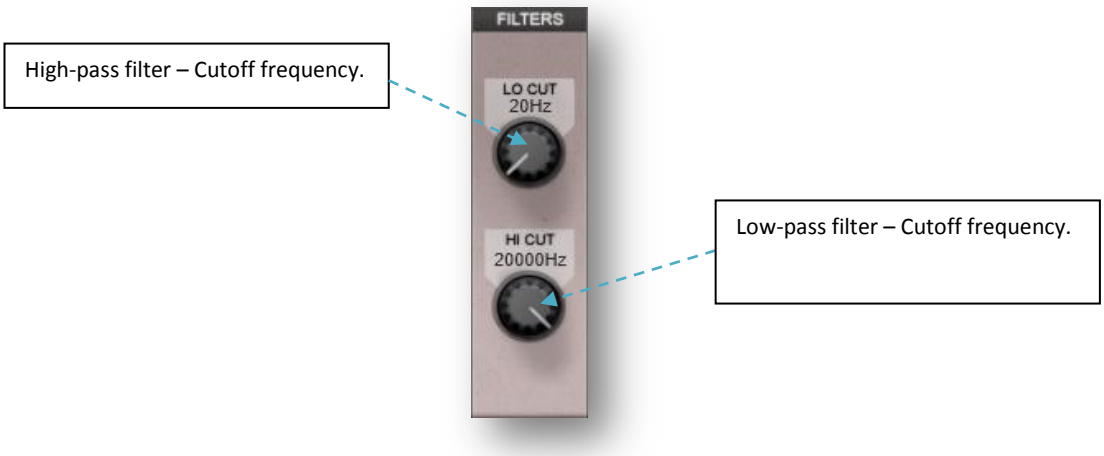
'VBs' are emulations of tube saturations. They will add some warmness to the signal as an old guitar preamp would do. VB - 2 is a more aggressive version of the VB-1 module.

These modules could probably be compared to overdrive/distortion like those we find on a guitar pedal. DIS-1 provides an overdrive-like saturation while DIS-2 has been designed to be very destructive.

'VAs', as 'VBs', are emulations of tube saturations.
However, VAs affect low and high frequencies more than VBs do (VBs have a more important impact on med frequencies).

2. Filters

These two filters provide a way to pass frequencies within a range defined by a low and a high cutoff frequency (they will attenuate frequencies outside this range).



3. Modulation

This module can be used to get a “thickened” sound, to spread it in the stereo field, or make it “move” around in space.

The modulation module consists of **four** chorus (or tremolo) lines. **Two of them are applied to the right channel** and the **other two to the left channel** of the incoming signal.

Use this menu to **synchronize** the 'RATE' parameter to the current **tempo**.
Set it to ‘KNOB’ if you want to freely set rate by using the ‘Rate’ knob.

Use this switch to select the **modulation type.**

CHORUS : Quad Chorus (pitch modulation).
TREMOLO : Quad Tremolo (level modulation).

Rate - Frequency (speed) of the modulation.
Note: This setting is not available when the modulation is synchronized to tempo.

Quick Settings menu

This menu contains some comprehensive modulation presets. These will probably help you to understand what is under the hood of the UNSYNC and OFFSET knobs…

Unsync
Use this setting to make modulation lines slightly out-of-sync.
By setting it to 0%, the four mod lines will have the exact same frequency (= RATE).
Increase the value of Unsync to apply a more and more different rate to each mod line.

Depth (amplitude).

Offset
This setting can be used to “shift” the modulation curve applied to each mod line.

Width
This knob can be used to spread the sound in the stereo field.

It also affects the complexity of results. When Width is set to 0%, only two mod lines (instead of four) are active.

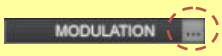
Note: This setting has an effect even if LFOs are not active (DEPTH = 0%)

Use this to control the mix of processed and unprocessed signals.

About the UNSYNC and OFFSET parameters...

These parameters are powerful, but they are not very easy to understand at first.
It probably would have been easier to just implement a menu providing a few meaningful presets but we wanted to offer more flexibility at the cost of some added complexity in order to satisfy the sound designer in you.

You will find some modulation presets in the Quick Modulation Settings menu that should demonstrate the possibilities offered by these two uncommon parameters.



4. Level

Use this control to adjust the level of the currently edited delay line (or the “source” if its 'EDIT' button is enabled).

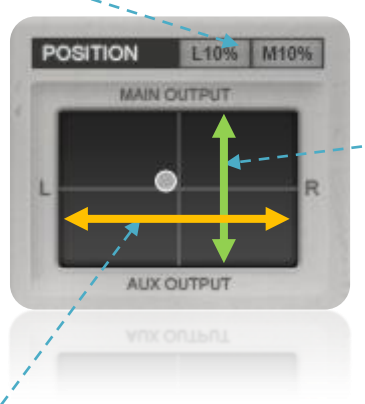
Use this control to adjust the amount of signal to be re-injected into the delay line.
This parameter is not available for the “source”, of course!

Note: You can get an infinite loop by setting ‘feedback’ to 0dB.

5. Position

Fine Tuning
Should you need more precision, please use these controls which work as classic knobs.

Shift + Mouse: **Fine tune**
Ctrl [PC] Command [MAC] + Left Click : **Center**



Vertical axis
The position of the white spot on this axis defines the proportion of signal sent to “Main” and “Aux” outputs.

In STEREO mode, this parameter is just ignored.

The MULTI CH mode must be selected to activate this feature.

If needed (and available in your DAW), you should find more information about how to make use of extra outputs of a plug-in in the manual of your DAW.

Horizontal axis
The position of the white spot on this axis can be used to adjust stereo panning.
This parameter affects both "Main" and "Aux" outputs in MULTI CH mode.

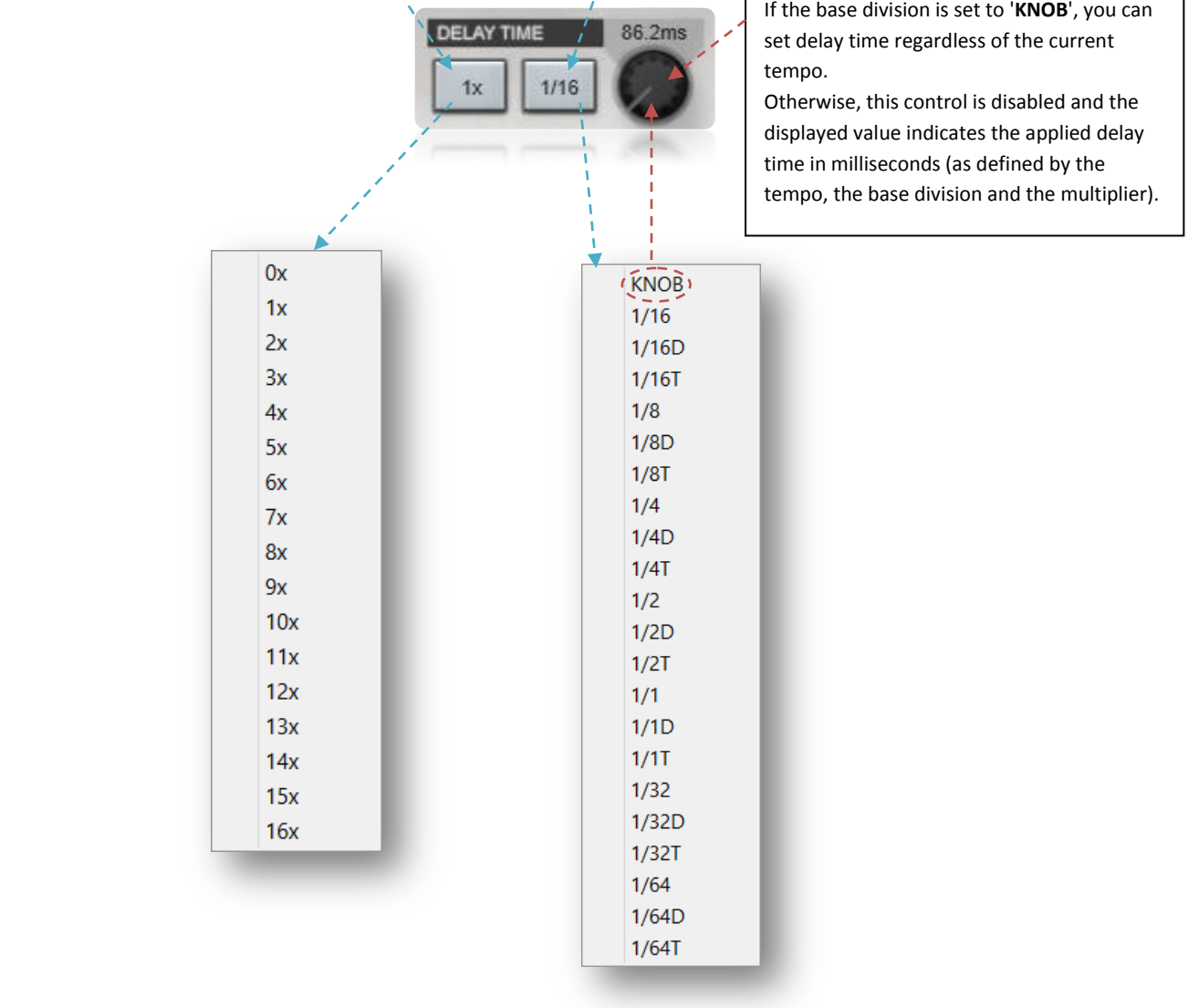
6. Delay Time

Division multiplier
Once the *base division is* defined, you can apply a multiplier to it.
For example, you can select the same base division for all delay lines and then apply a different multiplier to each of them in order to control regular "steps" of a rhythm line.

Base Division
The base division combined with a multiplier defines the applied delay time according to the current tempo.

0 x 1/16-> No delay
1 x 1/16-> 1/16
2 x 1/16-> 1/8
...

Delay time
If the base division is set to '**KNOB**', you can set delay time regardless of the current tempo.
Otherwise, this control is disabled and the displayed value indicates the applied delay time in milliseconds (as defined by the tempo, the base division and the multiplier).



Alternative views

For your convenience, two alternative views are available.

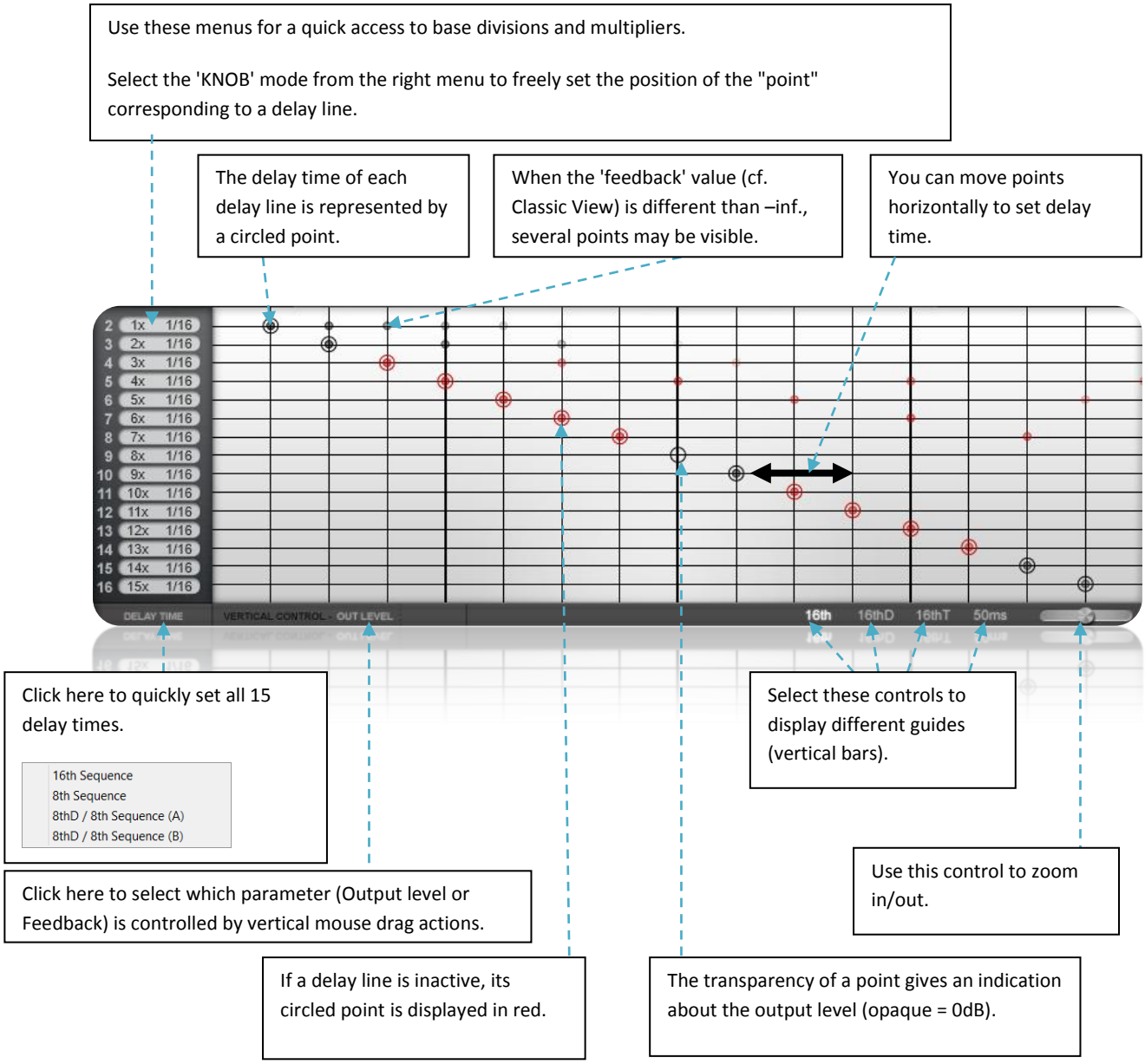
"Time Line" offers an overview of the delay time applied to each of the 15 delay lines. It is very convenient for setting delay times in relation to one other.

"Mix View" provides an overview of the effects applied to the source and the 15 delay lines. You will probably use this view to adjust a same effect on all 16 elements.

You can select a “view” by using this selector:

Please note that the “Global Delay” settings are not available from these alternative views. Settings related to this special delay line are only accessible from the “Main View”.

A. Time Line


Use these menus for a quick access to base divisions and multipliers.
Select the 'KNOB' mode from the right menu to freely set the position of the "point" corresponding to a delay line.
The delay time of each delay line is represented by a circled point.
When the 'feedback' value (cf. Classic View) is different than –inf., several points may be visible.
You can move points horizontally to set delay time.
2 1x 1/16
3 2x 1/16
4 3x 1/16
5 4x 1/16
6 5x 1/16
7 6x 1/16
8 7x 1/16
9 8x 1/16
10 9x 1/16
11 10x 1/16
12 11x 1/16
13 12x 1/16
14 13x 1/16
15 14x 1/16
16 15x 1/16
DELAY TIME
VERTICAL CONTROL - OUT LEVEL
16th
16thD
16thT
50ms
Click here to quickly set all 15 delay times.
16th Sequence
8th Sequence
8thD / 8th Sequence (A)
8thD / 8th Sequence (B)
Select these controls to display different guides (vertical bars).
Use this control to zoom in/out.
Click here to select which parameter (Output level or Feedback) is controlled by vertical mouse drag actions.
If a delay line is inactive, its circled point is displayed in red.
The transparency of a point gives an indication about the output level (opaque = 0dB).

B. Mix View

It has been a real challenge to provide a single view containing so many parameters!
The mix view controls are indeed very small but give an interesting overview of the effects applied to the first fifteen delay lines (and to the source itself).

The 'Mix View' offers two specific edit modes:

Global Edit (Copy): any modification applied to one parameter will be applied to all other delay lines (same value).

Global Edit (Relative): any modification applied to one parameter will be applied to all other delay lines (relative value).

These global edit modes do not affect the source ('IN') nor the “Position” parameters.

While a control of the Mix view is manipulated, this small screen displays the value of the related parameter.

MIDI Control

Even if parameters can be automated from most software hosts, EARebound features a MIDI input which provides an alternative way to control the plug-in.

The switch can be used to enable or disable MIDI control.

How easy or difficult it is to use the MIDI input of an effect mostly depends on the host in which the plug-in is loaded. In some hosts, you may have to load EARebound as an instrument or use it as the first insert of an "aux return". Some hosts may even not provide any possibility to use such a MIDI input.

Please consult your host's manual to know more about how you can make use of EARebound's MIDI input.

Not all parameters can be controlled via MIDI. However, it is still possible to automate or control any of them as (VST or AU) parameters (as far as you host provides this option).

By default, the EARebound's "MIDI Map" is empty, meaning that you must create your first MIDI Map from scratch. Hopefully, the "**MIDI learn**" function will speed up the process.

MIDI Learn

1. Click the 'LEARN' button to switch to "MIDI Learn" mode.
Assignable controls are then shown in blue.
(Note: activating the "MIDI Learn" mode automatically enables the global "MIDI" option)

2. Click on the control to be mapped.

3. Move a physical knob (or key, fader, …) on your MIDI controller.

Use the **"EDIT" buttons** to access the controls of a specific delay line (or the "source").

MIDI Note / CC

You can only assign a **MIDI Note** to EARebound's **2-state controls** (switches, "pads", random, panic, …).

You can only assign a **MIDI CC** to EARebound's **continuous controls** (knobs, faders, 'position' controls, …).

Saving MIDI settings

No specific action is required to save your MIDI settings.

The whole MIDI Map **is saved with the host project** (each project can then feature a specific MIDI Map).

Should your host provide its own preset manager, your MIDI settings will be **saved with the host presets** as well.

However, calling a **Factory or User preset** (from EARebound's preset menu) will **not affect MIDI settings**.

Finally, EARebound features a "Default MIDI map". This MIDI Map is loaded when a fresh instance of EARebound is created. You can **overwrite and load the "Default MIDI Map"** (which is empty by default) by using the following buttons (only available in "MIDI Learn" mode):

Tip: the "Default MIDI Map" can be used to "copy" your MIDI settings to multiple instances of EARebound.

Appendix: End User License Agreement (EULA)

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